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BULLETIN
OF THE AMERICAN ART-UNION.

NEW-YORK, DECEMBER 31, 1850.

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AFFAIRS OF THE ASSOCIATION.

PROCEEDINGS AT THE ANNUAL MEETING.

THE annual meeting of the members of the American Art-Union was held at Tripler Hall, on Friday evening, the 20th day of December, 1850. The Chair was taken at 6 o'clock by ABRAHAM M. COZZENS, Esq., President of the Institution.

In calling the meeting to order, the President addressed the members as follows :

Members of the Art-Union—Ladies and Gentlemen:—The most agreeable duty that can devolve on me in the station I have the honor to fill, is that of meeting you with congratulations on the continued success of our efforts to promote the cause of Art.

While announcing the favor with which the people regard our operations, it affords me great gratification to congratulate you upon their continued success in elevating the standard of taste, and in developing artistic power. The gallery of works now about to be distributed is superior, as a whole, to any the Society has ever before submitted to the public. It is especially rich in specimens of that department of Art in which the American school is beginning to take the highest rank, and seems destined to achieve its most conspicuous triumphs. There are landscapes in this collection which would do honor to the greatest living masters. There will also be found, I think, a purer sentiment, a more undivided attention to the higher objects and purposes of their calling, in the contributions of the Artists for the present year, than in those of any preceding period. A great improvement is also manifest in strictly technical qualities—in *color*, which is beginning to characterize, by its freshness and lustrous beauty, American painting—and in *form*, which has received less attention here, from the want of academical facilities, but in which our Artists appear to be determined to overcome all obstacles, by the closest individual study and application.

The improvement in public taste is keeping

pace with the development of artistic skill; and in the production of this result, also, I think, the American Art-Union may fairly claim a most important agency. The importation from abroad of world-renowned works; the vastly increased sale of excellent pictures, prints, statuettes, lithographs and bronzes; the great demand for illustrated literature; the disposition everywhere manifested to consult the beautiful, as well as the useful, in the adornment of private dwellings and public edifices—all these facts, and many more that might be mentioned, show the surprising change which has occurred within a few years in the amount of cultivation bestowed upon Art by the American people.

These striking proofs of a successful prosecution of the objects for which our Society was instituted, are far more gratifying than the mere array of a large number of subscriptions, or the most overflowing treasury.

There are two subjects of high interest to all lovers of Art to which it may not be inappropriate to allude, in the presence of this audience, so highly distinguished both for numbers and character, and representing, also, so large a body of citizens throughout the length and breadth of the country.

It has been determined to enlarge the Capitol at Washington to an extent commensurate with the increased necessities of the legislative department of government. It is understood that no plan as yet has been adopted for these alterations:—but they will undoubtedly be constructed upon a scale, and in a style, worthy of the grandeur of the nation. It is greatly to be desired that they should be made the occasion of a systematic encouragement by Congress of the higher departments of Art. These new halls and corridors to be prepared for the assemblage of the representatives of the most powerful Republic that ever existed, should be resplendent with all the graces which painting and sculpture can add to architecture. The picturesque history of the first settlements of the different States, the heroic deeds of our armies, the labors and exploits of border life, the great councils which have originated important civil changes—all these should be illustrated by the broad canvas and the frescoed walls; while the marble should symbolize the richness and extent of the national domain, the majestic progress of civilization from the Atlantic to the Pacific, and the generous hospitality which opens wide the portals of the country to the poor and distressed of all creeds and languages. The erection of the new palace of Westminster has afforded to the British government an opportunity of bestowing the most substantial encouragement upon Art—an encouragement which has resulted in a great improvement of public taste and the development of artistic skill. It is not to be doubted that a similar display of liberal and enlightened policy would produce the same results in the United States, and that not only the general standard of taste would be raised, but artistic genius and ability brought to light which might otherwise have remained forever undiscovered. I am happy to say that this subject has already attracted the attention of the Artists of New-York, and that they are taking measures to bring its importance distinctly before the notice of the National Government.

The other topic to which I take the liberty to allude, is the great exhibition of the industry

of all nations which is expected to be opened at London in the spring of the coming year. I am greatly mistaken, if the display on that occasion will not show, in a more striking manner than has ever before been witnessed, the vast commercial value of the Fine Arts to those nations who have made them objects of attention in an economic point of view. The greatly enhanced worth which objects acquire simply from a more graceful combination of forms or resplendent arrangement of colors, will be strikingly conspicuous in that magnificent exhibition which people from all regions of the earth are now preparing to visit. It would be to us a source of great gratification to know, that among the articles which this country will contribute, there shall be a large proportion distinguished by the qualities of which I have spoken. I fear that we are unable, as yet, to compete on this ground to any great extent with European nations, and that our additions will be rather the productions of ingenuity and practical skill than of artistic talent. Our advance, however, in the application of Art to Manufactures, has been of late years most conspicuous and rapid; and although in a direct comparison of results we might in some respects be the losers, still, if the prizes are to be awarded with reference to the swiftness of progress, or the conquest of difficulties, I should not fear to have our improvement tested by the performances of the most accomplished nations of the world. The plastic art is the only one of the Fine Arts proper of which specimens are to be admitted, and in this department I should ask for no favor in the competition. I know not whether any of our distinguished sculptors intend to exhibit their works. In case they shall do so, they will not need to solicit any special advantages in their behalf. The Artists of a republic of but seventy-five years' duration may contend here upon equal terms with those of the oldest nations of Christendom.

In order to promote the artistic adornment of the Capitol and other public buildings, a more extensive application of the agency of the Fine Arts to enhance the value of manufactured products, and a more decided encouragement of them by the General and State Governments, the most important step by far, is to develop a knowledge and love of them among the whole people. I must honestly say, that among all the means proposed to accomplish this important purpose, I know of none more simple, more direct, and more efficacious than a generous and universal support of the American Art-Union and other kindred institutions, by which the associated means and efforts of large numbers of people are, in a truly democratic way, directed to the promotion of this most noble object.

Our subscription list for the present year numbers SIXTEEN THOUSAND THREE HUNDRED AND TEN, an aggregate rarely, if ever, before reached by any similar institution, save our own. This gratifying result indicates a constant and growing disposition to sustain an American School of Art.

The business before you this evening will necessarily occupy so much of your time, that I must refrain from noticing many topics of interest on such an occasion as this. The Report of the Committee of Management, which will be read to you by Mr. Raymond, will declare the progress of business, and inform you of the present condition of the institution.

It has for some time been apparent to those engaged in its active management, that, with a view to guard against a large and sudden increase of members, it might become necessary to restrict the number within moderate limits. This would enable the officers hereafter to conduct the business with less sacrifice of personal convenience, and, if possible, with increased efficiency. The number of subscribers the present year is something less than that of the last. This fact is attributable to an unaccountable delay in transmitting the lists of several of the principal secretaries, and also to the depression which has prevailed for several months past in some of the manufacturing districts of the country; but I am proud to say, that the *City of New-York* has given a much larger list than at any former period.

The Committee of Management were determined that no cause should delay the regular disposition of the final business of the year, in strict conformity with the Constitution of the Association. The distribution of the Works of Art will, therefore, be made to-night, notwithstanding the delay which has occurred with regard to numerous lists from the country.

The disappointment which will be felt by those who are thus deprived of the opportunity of participating in the allotment, will, it is hoped, induce greater punctuality in future.

Your Committee have entire confidence that the members at large will sustain them in a rigid adherence to the provisions of the Constitution.

HENRY J. RAYMOND, Esq., from the Committee of Management, then presented and read the ANNUAL REPORT, as follows:

Ladies and Gentlemen:

The Committee of Management have instructed me to submit to you a Report of their proceedings, on behalf of the American Art-Union, during the year now closed. That duty will be discharged in as few words as the requirements of the Constitution will permit.

The number of members enrolled during the present year, is sixteen thousand three hundred and ten: and they have placed the sum of eighty-one thousand five hundred and fifty dollars at the disposal of the Committee of Management. Of this amount, sixteen thousand two hundred and twenty-five dollars and eighty-four cents have been devoted to procuring six Engravings, by American Engravers, from pictures by American Artists: and one copy of each of these Engravings will be delivered, as soon as they can be completed, to each member of the institution.

The sum of eight thousand and nine dollars and sixty-six cents has been devoted to the publication of the BULLETIN, a Monthly Art-Journal, designed to aid in advancing the interests, and promoting the objects, of the American Art-Union. Of this work, one hundred and thirteen thousand five hundred copies have been published during the year, and have been placed, together with two hundred and twenty-seven thousand original etchings and wood-cuts, in the hands of every member.

The Committee have purchased during the year, four hundred and twenty-four paintings, twenty bronze statuettes, and six bronze busts of Washington, by American artists, at an aggregate expense of forty-three thousand one hundred and twenty dollars and seventy-three cents,

the average cost of each being one hundred and one dollars and sixty-one cents. They have also purchased fifty copies of outlines by Washington Alston, five hundred medals, and sixty proof impressions of the large Engravings from two of Trumbull's most celebrated paintings. These Works of Art, one thousand in number, are to be this evening distributed by lot, according to the provisions of the Constitution, among the members of the American Art-Union. Each member, therefore, this year, in addition to the six Engravings and the Monthly Bulletin, has one chance in sixteen of drawing a Work of Art, and one in thirty-six of becoming the owner of one of the original Paintings purchased by the Committee.

The Free Gallery has been kept open during the whole year, except for a brief interval, when it was closed for necessary improvements and repairs. It has been more than usually attractive, and has been visited by hundreds of thousands of our citizens, as well as by strangers from every part of the country.

Since our last annual meeting, Prosper M. Wetmore, Esq.—to whose intelligent, energetic and public-spirited labors on its behalf, the Art-Union has been greatly indebted—has resigned the Presidency of the Institution. By the unanimous vote of the Committee, A. M. COZZENS, Esq., has been elected to that office.

This summary statement of the transactions of the year will enable every one to judge for himself, how far the objects for which the American Art-Union was established, have been advanced by the labors of the Committee.

The purpose of the institution is declared, by the law which creates it, to be, "the promotion of the Fine Arts in the United States." That object is to be attained by promoting the sale of Works of Art, for upon their sale depend the ability and the existence of the artist himself. In this country Art lacks the conditions which have aided its growth in other lands. Artists there have lived upon the patronage of the rich. The gifts of royal and of noble munificence—never more worthily bestowed—have relieved them from all care for their physical necessities, and have left them free to follow the inspirations of their genius. Under such benignant shelter have the Fine Arts in Europe, in all ages, lived and flourished, and thrown a perennial glory over the lands and the names by whose wealth they have been sustained.

In this country no such aids are to be found. Patronage of this kind can exist only where the enormous wealth of a few overshadows the poverty of the multitude: and our political institutions wisely seek to render impossible this condition of its existence. The whole structure of our society repels and precludes it forever.

The American Art-Union was established upon the assumption that the love of Art is universal, and that it will crave and seek its proper food, wherever and whenever it may be stimulated into activity. The love of Art will always prompt to the purchase of its productions. The first thing to be done, therefore, for the "promotion of the Fine Arts," in any country, is to awaken in the public mind an interest in works of Art, and a desire to possess them. No faculty or sentiment is more susceptible of cultivation than the love of Art. The habit of seeing fine paintings, engravings, or Works of Art

of any kind, stimulates an admiration for them, and grows stronger and more intelligent the longer it is indulged. The Art-Union has, therefore, sought to place works of Art in the hands, and within the knowledge, of all classes of that vast and widely scattered people upon whose intelligent support the Fine Arts in the United States must always depend. It gives to every member as many copies of Engravings as fall within the means committed to its care. It keeps open, in this central city and metropolis of the whole country, a Gallery of Paintings, embracing the best works at its command, and free to the inspection and study of every member of the whole community. It devotes the largest portion of its funds to the purchase, from American Artists, of Original Pictures, offering them first, in its Gallery, to the free use of the whole public, and then assigning them to the individual members whose property they become, in accordance with the prescriptions of the Constitution. It sends to every member, from the date of his subscription, a monthly periodical, filled with valuable and interesting matter upon Art, containing a record of the progress and plans of the institution, embellished with frequent original illustrations, and carefully prepared to interest, guide and instruct the public mind on the various topics embraced within its scope. And it seeks, month after month and year after year, through a large corps of intelligent Secretaries, in every section of the country, to stimulate the public love of Art, to prompt the public mind to an active service in the cause of Art, and to create a public sentiment which shall recognize Art as an essential element of national culture, and thus place it upon a foundation as firm and as enduring as the nation's life.

The success which has attended the efforts of the Art-Union thus far, may be seen in the record of its transactions. During the last five years alone, it has distributed among its members, scattered through the whole length and breadth of the land, nearly two thousand original Paintings, more than one hundred thousand Engravings, over five hundred thousand copies of the Monthly Bulletin, besides a great number of Medals, Statuettes and other Works of Art. These productions of American genius have gone into every corner of the United States. They have found their way into the parlors of the rich and the homes of the poor,—into halls dedicated to luxury and taste, and into the humble cottage, where daily labor has been relieved and soothed by their ministrations. They have been seen and studied by hundreds of thousands besides those whose property they have become. Multitudes, in the remotest and most retired localities of the land, to whom Art, in no other way, had the slightest access, have had new pleasures awakened within them, and a new class of high enjoyments opened to their view, and brought within their reach, through the agency of this institution.

Not less marked, nor less beneficent, has been the effect of these exertions upon the Artists and the Art of the United States. Whatever, indeed, promotes a love of Art among the people who are its only patrons, must of course promote the interests of its professors. The American Art-Union, by twelve years of continued and laborious effort, has secured a regular annual contribution of over eighty thousand dollars,

from the great mass of the American people, for the support of Art, and the reward and encouragement of Artists. Patronage of American Art to this extent has been *created* by the labors of the American Art-Union:—and the service rendered is equivalent to the establishment of a Fund of nearly a million of dollars, the yearly income of which, with necessary deductions for the expenses of its collection and management, should be divided among American Artists in all departments, in proportion to the number and excellence of their productions. This whole amount is contributed in sums of five dollars each, showing the immense number of persons who have become interested in the Fine Arts, directly and solely through the efforts of this institution.

At the same time, men of wealth have been stimulated, by the pressure all around them, to a still further patronage of Art. Private orders to Artists of character and reputation, have been greatly multiplied in number and in value, while young Artists, whose early efforts have promised ultimate success, have been aided and encouraged. Very many of those whose names now reflect honor upon the country, and whose works take creditable rank among the masterpieces of genius, were aided, encouraged and advanced, in position and in fortune, at the outset of their career, by the American Art-Union:—while several of the most promising young Artists of our land have been constantly supported in the schools of Europe, and enabled to prosecute their studies there, by the aid they receive from its funds in exchange for their productions. The only class of Artists who can have been at all depressed or injured by its operations, consists of those who are distinguished only by conspicuous and hopeless mediocrity. These persons may have been reduced to their proper position in the general judgment, by the active competition which the American Art-Union has done something to create. Whether the friends of Art, or the public at large, have reason to share their griefs or their hostility to the institution, it is not necessary for the Committee to say.

The Committee refer, as another evidence of the success of the endeavors of the American Art-Union to create a public interest in the cause of Art, to the fact, that since its establishment similar institutions have sprung up in various parts of the country. There are now five other Art-Unions in different sections of the United States, all engaged in the same cause, and all attended with a good degree of success. The Committee regard them as co-workers with this institution: and they look upon their existence and prosperity as not least among the beneficent results of its operations.

It must not be supposed that the success of the American Art-Union has been achieved by the spontaneous co-operation of those who have become its members. The work has been accomplished only by the most incessant and laborious exertions, on the part of the Committee and officers of the association, acting through the agencies which they have established in all sections of the country. The selection of Honorary Secretaries, the constant supervision of their operations, the correspondence required upon all points of interest involved in their connection with the institution, impose upon the Committee and officers a degree of labor and responsibility

not easily appreciated by those who have no practical acquaintance with the details of their operations. From no degree of labor or of responsibility, however, have they ever been disposed to shrink. They have been encouraged to perform every requisite service, however arduous, —to encounter every form of hostility, however unprincipled and malicious, and to pass in silence the most wanton aspersions upon their personal integrity and character,—by the belief that they enjoyed the confidence of the intelligent public,—that they were doing something to aid American Artists, and to benefit the American people,—that they were stimulating in some degree a love and a knowledge of Art, and an interest in its productions, and were thus laying a foundation, in the national mind and character, for high achievements, in coming years, on the part of their gifted countrymen.

The Committee and the Members of the Art-Union are under obligations, which justice requires them to acknowledge, to the Honorary Secretaries, to whose exertions on behalf of the institution its success is mainly due. The Committee, moreover, take great pleasure in thus publicly expressing the indebtedness of the Art-Union to its Treasurer, Mr. GEORGE W. AUSTEN, for the intelligence, devotion and fidelity by which his administration of its financial affairs has always been marked.

It has always been found necessary to publish a Monthly Bulletin of the transactions of the Art-Union, for the information of its members. The Committee have deemed it advisable to enlarge and improve this work, and to convert it into a Monthly Art-Journal, which shall contain Essays, Criticisms, a full record of the progress of the Fine Arts, and, generally, whatever will tend to advance the great public objects for which the Art-Union was established. The plan received the public approbation of the members in 1848, and the work is received with marked and emphatic favor by subscribers in every part of the country. It is hoped that it may be made of service in inducing subscriptions at an earlier period of the year. The interest upon five dollars is all that any one can lose by becoming a member in January, rather than in December: while by so doing he will gain a full year's subscription to the BULLETIN, abounding in original pictorial illustrations, and embodying a large amount of valuable matter upon topics connected with the various departments of Art. Very great inconvenience is felt from the postponement of subscriptions until the end of the year:—it is to be hoped that the gratuitous offer of the Monthly Bulletin may induce a change in this respect.

The Committee of Management are required by the Constitution to report “the principles which have governed them in their selection of Works of Art.” No change, in this respect, has been made during the year now closed. They are restricted in their purchase of paintings, to works of resident Artists, or of American Artists resident abroad, and are thus precluded from adding to their collection many very valuable and attractive works. They have felt it due to the members, that the average price paid for paintings should not be so high as to make their number unreasonably small in proportion to the number of members among whom they are to be distributed; and as a matter of course, the Gallery contains pictures of various degrees of

merit. Had they felt at liberty to expend the whole amount placed at their disposal upon one-third or one-half as many pictures, the collection might have had fewer paintings of inferior merit, though the number of good ones could not have been very greatly increased, for no decidedly good pictures offered during the year have been refused. It must be borne in mind by those who look for masterpieces only in the Gallery of the Art-Union, that the number of Artists of the highest rank in America is not yet so great, that selections to so large an amount can be easily made from their annual productions. Within the limitations thus imposed upon them, the Committee have exercised their best judgment in the selection and purchase of Works of Art. They have bought no picture, at any price, which did not, in their opinion, display some merit, either of design or execution, or evince promise of advancement and improvement on the part of the Artist. They have endeavored to guard against exorbitant exactions, without the exercise of parsimony. They have preferred American subjects, and have sought to encourage compositions of national and historical interest. They have not yielded, in any instance, to threats, either expressed or implied, of active hostility unless pictures were purchased. They have endeavored to use the money placed in their hands economically and judiciously, for the welfare of the Art-Union, for the interest of its members, the encouragement of Artists, and the “promotion of the Fine Arts in the United States.”

The plan upon which the American Art-Union is organized, is commended, more and more warmly, by the experience of each successive year, to the sound judgment of every unprejudiced observer. It is adapted at once to the nature of the work to be performed, and to the extent of the field in which its operations are to be carried on. The exclusion of professional Artists from the management of the institution, deprives it of aid and counsel which might be, in some cases, of essential service:—but it has also saved it from influences that might have been injurious,—from professional jealousies and rivalries, from the collisions apt to arise between contending schools of Art, and from the imputation of self-interest or favoritism, which, under any other organization, it would be impossible to escape. The manner of distributing Works of Art by lot, is open to some real, and to more fanciful, objections; but as these works are the actual property of all the members, and must by some mode be assigned among them, it is not easy to suggest any method of doing this, so convenient, so equitable, and so thoroughly open to public supervision, as that prescribed by our fundamental law. The assignment of prizes in money, to be expended for Works of Art by the drawer himself, might be preferable, if the city of New-York, and its immediate vicinity, alone formed the only field of its operations:—but no one who reflects that the great majority of the members of the Art-Union reside at a distance of hundreds and thousands of miles from the centre of its labors, and from the metropolis of Art, can fail to see, that any such system for this association would impose upon its members a degree of care, expense and risk, which they would never assume; and upon its management, an extension and complication of labor which no

Committee, competent to the task, would willingly undertake. The Free Gallery, moreover, is one of the most popular and beneficent features of the American Art-Union;—and its existence depends, directly and entirely, upon the method of assigning the pictures which has been adopted.

The experience of the past affords the best and the safest guide for the future. Twelve successive years have tested the system upon

which the Art-Union rests, and have shown conclusively, that the only limit to the benefits it may confer upon the Fine Arts in the United States, is found in the character and extent of the efforts which may be put forth in its behalf.

Grateful to the members of the American Art-Union for their confidence and support, and earnestly commending it to the continued and effective friendship of all lovers of Art, the

Committee enter, with renewed energy and zeal, upon the labors and responsibilities of another year.

On motion of JAMES T. BRADY, Esq., of the City of New-York, the Report was unanimously adopted:

GEORGE W. AUSTEN, Esq., the Treasurer, then presented and read the following Report of its Receipts and Disbursements during the year:

Dr.		TREASURER'S REPORT to the 20th of December, 1850.		Cr.
1850.		RECEIPTS.		
Dec. 20,	To Cash, from 16,310 members, - -	\$81,550 00		
" "	" " sale of Bulletins, - - -	1,706 16		
" "	" " profit on rents, - - -	182 50		
" "	" " received from a Sec'y of 1846, - -	46 08		
" "	" " Balance represented by the property of the Institution, - - -	13,008 14		
			DISBURSEMENTS.	
			<i>Works of Art Distributed among the Members, consisting of Paintings, Sculptures, Bronze Statuettes and Medals, Engravings, Bulletins, and Reports:—</i>	
1850.	Dec. 20, By 1,000 Works on the Catalogue, - - -		\$43,120 73	
	" " 16,500 Copies of the engraving of "Anne Page, Slender and Shallow," - - -		8,905 47	
	" " 16,500 Copies of the Engravings of the "Gallery of American Art," - - -		7,320 37	
	" " 227,000 Etchings and Wood Cuts, - - -		3,523 48	
	" " 113,500 Bulletins, - - -		4,486 18	
	" " 16,500 Annual Reports, - - -		900 00	
	" " Engravings of the years 1840 to 1849, - - -		644 02	
	" " Restoring plate of "General Marion," - - -		250 00	
			Cost of works of Art, - - -	\$69,150 25
			<i>Appropriation to pay balance of Building Debt, and to purchase Lot 48 Mercer-street.</i>	
	By Five per cent. on the income of 1850, - - -		4,077 50	
	" " Profit on rents, - - -		182 50	
	" " Sale of Bulletins, - - -		1,706 16	
	" " Amount charged to members of 1850 for use of two Galleries, - - -		2,200 00	
			Total reimbursed to members, - - -	\$77,316 41
	" " Commissions and Expenses allowed to 780 Honorary Sec's, - - -		6,019 50	
	" " Commissions allowed to City Collectors, - - -		462 50	
	" " Printing Circulars, Certificates and Notices, - - -		609 15	
	" " Salaries, - - -		4,310 00	
	" " Gas for two Galleries, - - -		1,023 53	
	" " Insurance on Buildings, - - -		447 58	
	" " Advertising in the city and country, - - -		2,707 51	
	" " Postage, - - -		1,115 09	
	" " Stationery, - - -		232 80	
	" " Interest on Loans, - - -		704 22	
	" " Discount on uncurrent funds, and exchange, - - -		329 15	
	" " Taxes, - - -		291 97	
	" " General Expenses, fuel, freight and cartage, police attendance, and office expenses, - - -		923 47	
			Total, - - -	\$96,492 88
	Total, - - -	\$96,492 88		

G. W. AUSTEN, Treasurer.

CERTIFICATE OF AUDITING COMMITTEE.

The undersigned, appointed to audit the accounts of the Treasurer of the American Art-Union, for the year 1850, have examined the said accounts, compared the same with the vouchers, and find, and hereby certify, the same to be correct.

New-York.

W. H. APPLETON, }
W. B. DEEN, } Auditing Committee.
M. O. ROBERTS, }

On motion, the Report of the Treasurer was ordered on file.

The President then announced that the term of office of the following class of members of the Committee of Management had expired, viz:—John P. Ridner, William J. Hoppin, Abraham M. Cozzens, Marshall O. Roberts, Frederick A. Coe, Charles P. Daly, Nathaniel Jarvis, Jr.

A motion was thereupon made, and duly seconded, that the whole of the retiring class should be re-elected.

The President put the question on the names of the following gentlemen, and they were unanimously re-elected, viz:—John P. Ridner, William J. Hoppin, Abraham M. Cozzens, Marshall O. Roberts, Frederick A. Coe, Charles P. Daly, Nathaniel Jarvis, Jr.

It was then announced that the distribution

of the Works of Art, purchased for the Institution, would take place, and that His Honor the Mayor of the City of New-York, and His Honor the Mayor of the City of Brooklyn, had consented to preside over the allotment.

The following gentlemen were selected as Tellers to conduct the distribution, viz:—James T. Brady, Esq., N. Bowditch Blunt, Esq.

The ballots were then produced by the gentlemen appointed to scrutinize them, and delivered to the Tellers with the following certificate, which was read:—

We, the subscribers, appointed to scrutinize the ballots containing the numbers representing the shares held by the members of the American Art-Union for the year 1850, hereby certify that we have performed that duty, and find that the numbers on the ballots herewith submitted,

contain the numbers from one to sixteen thousand three hundred and ten, inclusive, and only those, being the whole number of shares of all the members on the subscription book for the said year.

Dated at the Art-Union Rooms, in the city of New-York, this 20th day of December, 1850, at 6 o'clock, P. M.

J. D. BURCHARD, }
HENDERSON MOORE, } Scrutinizers.

The ballots containing the numbers representing the names of the members were then deposited in one wheel, and the numbers of the paintings, &c., in another.

It was then announced that the number following each of the first two hundred and fifty drawn numbers would be entitled to a Medal of Stuart; the number following each of the

next succeeding two hundred and fifty drawn numbers, would be entitled to a Medal of *Trumbull*; and that in any case where two or more consecutive numbers should be drawn, the next succeeding numbers to the same extent would be entitled to the Medals; and that should the

last or closing numbers be drawn, the Medal succession would then revert to the head of the list.

The numbers representing the names were drawn by Miss Euphemia Carr, and announced by Mr. Brady; and the numbers of the paint-

ings were drawn by Miss Hester Carr, and announced by Mr. Blunt. Each ballot was recorded by the Recording Secretary, and verified by assistants, in the order drawn, with the following result, arranged according to the Catalogue.

1 The Standard in Danger,

(Battle of Edgehill.)

The Standard Bearer, ("After life's fitful fever, he sleeps well.") pair, (44×36.) J. W. GLASS.

The first of these pictures represents a Royalist standard-bearer on horseback, beset by two Parliamentary troopers, one of whom discharges a pistol, while the other makes a cut with a broadsword—the battle is raging in the distance. The second picture shows the field of carnage after the fight is over. In the foreground lies the standard-bearer, and beside him his faithful steed. The sun is setting in the midst of murky clouds, and the vultures are hovering over their prey.

To G. W. Thorpe, New-York. No. 16216.

2 Boone's First view of Kentucky, (54×37½.)

W. RANNEY.

A party of western pioneers, with their dogs, are standing upon a promontory overlooking an extensive landscape. The first settler of Kentucky is the most prominent figure among them.

To Mrs. John Dillon, Zanesville, Ohio. No. 9244.

3 The Secret Discovered, (25×30.)

E. FISCHER.

A girl is showing, in confidence, to her friend, the miniature of her absent lover, whose letter lies in her lap. An elderly woman, approaching from behind, discovers the secret, and exhibits her displeasure in her countenance.

To C. N. Olds, Circleville, Ohio. No. 4373.

4 The Villa of Macenas, Tivoli, (36×26.)

T. B. ASHTON.

On a wooded hill on the left, are the ruins of the villa. Looking through the valley, we see a wide-extended landscape, through which a river flows.

To "The Three Sisters," Brooklyn, N. Y. No. 14693.

5 The White Horse of Abd-el-Kader, (32½×25½.)

A. WENDEROTH.

The horse stands with his groom beside him, a Nubian in oriental dress.

To Albany Gallery of Fine Arts, Albany, N. Y. No. 7490.

6 Titian's Studio, (34×27.)

T. P. ROSSITER.

The master is painting a composition upon a large canvas. Beside him stands a lady in a rich dress, with a bird perched upon her hand. Rich draperies, cabinets, vases, &c. are disposed about the room.

To Edward A. Lambert, Brooklyn, N. Y. No. 12941.

7 The Trio, (22×27.)

LOUIS LANG.

A man plays the violoncello, a woman the guitar, while behind them a man sings and beats time. The party are in antique costume.

To Watson Freeman, Boston, Mass. No. 1739.

8 Peasants of Cevarro, (30×25.)

T. HICKS.

A woman tending sheep and spinning among the barren rocks of the Apennines. Her child is sleeping beside her, while a peasant-boy of the Campagna, with his leathern pack, is seated in the foreground.

To I. McAlley, Brooklyn, N. Y. No. 8927.

9 First Love. "The love o' life's young day." (29×35.)

J. T. PEELE.

A boy and girl, seated upon a school bench, clasping hands and reading from the same book. The picture illustrates Motherwell's celebrated poem of Jenny Morrison.

"I wonder, Jeanie, after yet
When sittin' on that bink,
Cheek touchin' cheek, loof lock'd in loof,
What our wee heads could think?"

"When baith bent down ower ae braid page,
Wi' ae buik on our knee,
Thy lips were on thy lesson, but
My lesson was in thee."

To Robert Dickey, Dayton, Ohio. No. 12787.

10 Moonlight, (27×22.)

R. GIGNOUX.

A landscape feebly illuminated by the moon. In the middle distance a cottage, from the windows of which a light is gleaming.

To W. E. Norris, Baltimore, Md. No. 14745.

11 Sea Coast in a Storm, (36×25½.)

D. W. C. BOUTELLE.

Dark clouds are gathering in the sky, through which the sun still throws a lurid light. In the middle distance is a promontory, with a lighthouse. In the foreground are fishermen retiring from the storm.

To Theodore Taylor, Providence, R. I. No. 13717.

12 Long Ship's Lighthouse, (oval—25×30.)

T. BIRCH.

A cluster of rocks, against which waves are dashing, and upon which appears a lighthouse.

To Capt. J. H. Warren, East Clarkson, N. Y. No. 6063.

13 Landscape; composition, (oval—24×24.)

W. M. ODDIE.

A piece of water shut in by wooded hills. On the left, a point of land, with a large tree. Men are rowing a boat across the water.

To Wm. H. Bowne, Westchester, N. Y. No. 14204.

14 On Otter Creek, (24×18.)

F. E. CHURCH.

A stream in the foreground, over which, in the centre of the picture, is a covered bridge, that throws dark reflections upon the water below. In the distance are hills shining in the sunlight.

To W. B. Hale, Winchester, N. H. No. 15008.

15 Near the Penobscot, with Cattle, (36×26.)

T. H. HINCKLEY.

Meadows with water in the foreground, and cattle drinking. On the right a grove of trees. In the distance a cultivated landscape, with hills.

To Bishop Smith, Prattsburgh, N. Y. No. 5111.

16 The Black Charger, (23½×29.)

A. WENDEROTH.

A lady in velvet and satin, richly embroidered, mounted upon a black horse.

To Mrs. Wm. T. Latimer, Albany, N. Y. No. 320.

17 Study from Nature, (18×22.)

J. F. KENSSETT.

A thick grove of lofty trees on the left,—on the right a stream, beyond which rise hills.

To Albrow Howell, New-York. No. 8964.

18 Head of Cayuga Lake, (36×29.)

N. J. KELLOGG.

A broad plain, with large trees, looking through which one sees the lake in the distance.

To Chas. A. Loomis, St. Clair, Mich. No. 2383.

19 The Mischievous Boys, (21½×27.)

E. FISCHER.

A lady is sleeping over her book and with her knitting-work in her lap. Meanwhile, two boys have mounted upon the table beside her, and opened her watch, which they seem to be attempting to regulate.

To Doct. N. S. Jarvis, U. S. A., Fort Brown, Texas. No. 2431.

20 The Armorer, (15×18.)

J. W. GLASS.

In an apartment hung about with weapons and coats of mail, a man is repairing armor, while a woman serves him with a flagon of ale. Another man at the forge, in the distance, is drinking.

To J. Henry Woods, Alton, Ill. No. 1664.

21 Rocky Glen—Landscape, (27×22.)

T. DOUGHTY.

A glen, beside which, in the foreground, rises a lofty crag—beyond are mountains.

To Jas. Osborn, Williamsburgh, N. Y. No. 16048.

22 The Water Carrier, (18×24.)

C. MAYR.

A girl bearing a jar upon her head, and another in her hand. In the distance is the fountain, beside which are other women.

To Edward Lameyer, Trinidad de Cuba, W. I. No. 2474.

23 Washing at the Well, (22×27.)

C. F. BLAUVELT.

A boy, seated beside an old-fashioned well-curb, washing his feet.

To Louis B. Cobb, Jersey City, N. J. No. 7952.

24 Church of the Holy Innocents, } (24×18.)

R. W. WEIR.

A gothic church upon the top of a green knoll, at the foot of which sheep are feeding. Beyond are woods, and in the distance, indistinct forms of rocky hills.

To D. A. Comstock, New-York. No. 331.

25 Marine View, (36×29.)

T. BIRCH.

The sea dashing in upon a rocky coast, with mountains beyond, and lighted by the setting sun.

To Chas. D. Ridgway, Paterson, N. J. No. 2574.

26 Pleasure and the Hours, (oval—34×24.)

T. P. ROSSITER.

An allegorical composition. Three female figures are bearing a little Love through the air.

To Dr. Jas. Angil, Woodville, Miss. No. 3459.

27 Court-Yard of the Artists, (13×9½.)

T. HICKS.

A yard, surrounded by homely cottages and thatched barns. A woman is seated at work in the sunshine.

To Frederick Peters, Hamburg, Germany. No. 15312.

28 Autumn Foliage, (20×14.)

D. W. C. BOUTELLE.

A study of woods in autumn, through an opening in which appears a bit of water with the hills beyond.

To L. S. Hoyt, New-York. No. 4500.

29 Lake Scene—Afternoon, (20×14.)

J. F. KENSSETT.

A broad sheet of water on the right glitters in the afternoon sun; on the left are trees casting cool shadows; and beyond misty hills.

To John C. Hoyt, Utica, N. Y. No. 10464.

30 Snow Scene, (30×21.)

R. GIGNOUX.

Men and boys are skating over a stream, beside which, in the middle distance, rises a windmill. In the left foreground is a cottage.

To Thos. D. Jewet, Biddeford, Maine. No. 8543.

31 Sleeping Child, (oval—14×14.)

A. RUTHERFORD.

Foreshortened view of the head and shoulders of a sleeping child.

To Mrs. Ransom Gardner, Jonesville, Mich. No. 7161.

32 View near Peekskill, (20½×15½.)

J. VOLLMERING.

In the foreground are figures seated and goats feeding; below, a point of land, with houses, stretches out into the Hudson, which in the distance is shut in by mountains.

To T. P. Bogert, Geneva, N. Y. No. 2732.